

# The Cleveland Museum of Art

Afar away, the light that brings cold cheer,  
Unto this wall, - one instant and no more  
Admitted at my distant palace-door,  
Afar the flowers of Emma from this cheer  
Dire fruit, which, tasted once, must thrill me  
Afar those skies from this Tartarean gray  
That chills me: and afar, how far away,  
The nights that shall be from the days that were  
Afar from mine own self, I seem and wing  
Strange ways in thought, and listen for a sign  
And still some heart unto some soul doth pine  
(Whose sounds mine inner sense is fain to bring,  
Continually together murmuring -)  
"Woe's me for thee, unhappy Proserpine!"

# May

Members Magazine



## Current Exhibitions

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Cover: Detail of *Proserpine*, 1881–82, an oil painting by Dante Gabriel Rossetti, one of the original members of the Pre-Raphaelite Brotherhood



A study for a painting of *Sleeping Beauty*, this drawing by Edward Burne-Jones shows a servant girl asleep at her loom. Both this drawing and the painting on the cover will be on view in the Pre-Raphaelite exhibition, *Visions of Love and Life*, opening at the end of the month

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### *VISIONS OF LOVE AND LIFE: PRE-RAPHAELITE ART FROM THE BIRMINGHAM COLLECTION, ENGLAND*

May 31–July 16

More than one hundred paintings, drawings, sculpture, and stained glass from one of the finest collections of Pre-Raphaelite art

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### *SHELBY LEE ADAMS PHOTOGRAPHS: APPALACHIAN PORTRAITS*

April 7–June 4, Gallery 105

Uncompromising images made in collaboration with their subjects

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### *GREEK ISLAND EMBROIDERIES*

April 21–Spring 1996, Gallery 106

Treasures of a vanished folk art

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### *FOCUS: FIBER*

April 19–June 18, Lower Level, Education Wing  
Juried exhibition of the Textile Art Alliance



## From the Director

Dear Members,

May seems to be a time of preparation this year. We spend most of this month between major special exhibitions, as we prepare to open *Visions of Love and Life: English Pre-Raphaelite Art from the Birmingham Collection, England*, on the thirty-first. Alan Chong's article provides a wonderful introduction to this delightful body of work, which may not be familiar to many of you. Check page 15 for members events we're offering in conjunction with this exhibition.

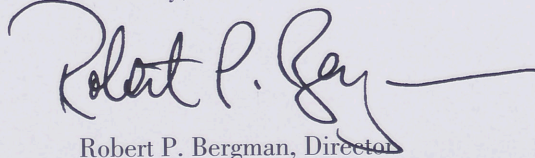
Then turn over to page 12 for a complete rundown of the Parade the Circle workshops the museum is offering to help you prepare to march in the June 10 parade. In the past few years, the Parade the Circle Celebration has blossomed into the city's premiere community cultural event, with broad participation from University Circle institutions, area schools, and community groups, and spectators from all over the region. Jointly presented by the museum and University Circle Incorporated, the day-long festival is also a model of institutional cooperation that highlights the unique cultural richness of University Circle—a real treasure of our community that too often seems taken for granted.

We're also preparing, as the announcement on the back page indicates, to present a grand benefit bash organized by the museum's Women's Council on July 15. I hope many of you will be able to attend the knightly festivities.

In the farthest-reaching of preparations, the museum has just embarked on a long-range strategic planning process. As a leader among arts institutions, a champion of international culture, and a positive civic force in the greater Cleveland community, the museum must consider the widest possible spectrum of views from the people best informed about directions the museum might take. We invite you all to join in this process, through a series of Director's Forums featuring nationally recognized figures from a number of fields, which we plan to hold this May. Watch your mailboxes for an announcement soon.

I remind our readers that our next *Members Magazine* will be an expanded summer issue covering June, July, and August—so keep it on your coffee table until September. The summer issue will include a section detailing this year's Wednesday Evening Festivals, a preview of *Elvis + Marilyn: 2 x Immortal*, a great contemporary show opening August 2 for which we're collaborating with the soon-to-open Rock and Roll Hall of Fame, and, of course, articles about great art. Happy preparations—it's going to be quite a summer.

Sincerely,



Robert P. Bergman, Director



Musicians prepare to start a recital in the Garden Court during last year's Wednesday Evening Festivals





The Pre-Raphaelite artist Ford Madox Brown claimed to have painted *The Pretty Baa-Lambs* (1851–59) entirely out of doors, posing his wife and daughter as well as sheep, which refused to behave properly. But the work was almost completely repainted in the studio on two later occasions, although the brilliance of the sunlight is wholly convincing



# Art of the Pre-Raphaelites

VISIONS OF  
LOVE AND  
LIFE: PRE-  
RAPHAELITE  
ART  
FROM THE  
BIRMINGHAM  
COLLECTION,  
ENGLAND  
May 31–July 16

**D**reamy, raven-haired women. Heroic knights. The wet glow of the English countryside after a rainstorm. Such were the intense and provocative images crafted by the Pre-Raphaelite painters in Britain during the mid-1800s. In 1848 seven young British artists proclaimed themselves the Pre-Raphaelite Brotherhood, a name meant to suggest a return to the pure and simple virtues of 14th-century Italian painting, before what they thought were the dangerous excesses of the High Renaissance painter Raphael. The Pre-Raphaelite movement hoped to revive spirituality and morality through the use of traditional subjects allied with a style based on simple compositions, bright colors, and convincing naturalism. The Pre-Raphaelites passionately hated the academic art being produced in England at that time and sought to return to traditional values by radically changing the look of their pictures.

Further, the Pre-Raphaelites lived at a time when Britain was going through profound change as the Industrial Revolution brought millions of workers to the cities. As the countryside lost population, a new class of urban poor was created. The English aristocracy was increasingly viewed by the middle classes as immoral and politically corrupt. These concerns were reflected in the works of the Pre-Raphaelites, who were themselves middle class in background. Their images of the countryside contain a note of social criticism. Poverty, emigration, destitution, and moral (or immoral) behavior of individuals were depicted. And paintings of Arthurian legend, filled with knights and maidens, as well as elaborately costumed figures from Shakespeare, provided escape from an increasingly clamorous modern existence. The very nature of the Pre-Raphaelite Brotherhood—a secret, almost religious, society of men—was essentially medieval.



The early works of William Holman Hunt, Dante Gabriel Rossetti, and John Everett Millais were considered shockingly naive, conservative, and at times dangerously Catholic in an officially Protestant Britain. Explicitly religious images found little favor with either the public or the critics, and around 1851 the group turned to literary subjects drawn from medieval fables and from Shakespeare and Dante. The intervention of the influential critic John Ruskin also helped turn the critical tide toward the Pre-

Raphaelites. Other artists began to gather around them without becoming formal members of the brotherhood. Ford Madox Brown, who had taught the young Rossetti, was absorbed into the group. Walter Deverell was nominated to the circle, while Edward Burne-Jones and William Morris worked closely with Rossetti.

The goals of the Pre-Raphaelites were simple: to express serious ideas, study nature intensely, and reform art. Many of the artists were also committed to correcting the inequities of the English class system and the Industrial Revolution. Brown and Morris had especially strong socialist sympathies. The Pre-Raphaelite movement was laden with contradictions and dangers from the very beginning. The self-important young artists were not nearly as radical as they pretended—their art was heavily indebted to German Romantic art of the early 1800s and the exhortation to study nature had been around for centuries.

The ranks of the Pre-Raphaelites began to split in the mid-1850s. They stopped meeting regularly and became increasingly independent while continuing to use some early themes. Hunt painted finely detailed, hard-edged renderings of religious and moralistic subjects. Brown focused on contemporary life, including landscapes. Millais, whose work possessed a personal emotiveness, eventually became the

In 1853 the Pre-Raphaelites made portrait drawings of themselves to send to one of their number who had immigrated to Australia. Thirty years later, just after Rossetti died in 1882, William Holman Hunt painted a version of Rossetti's sketch, capturing all the intensity of the 25-year-old artist



Each May, the fellows of Magdalen College, Oxford, ascended a tower to sing hymns as the sun rose. The intense light and color of William Holman Hunt's *May Morning, Magdalen College* (1888–93) demonstrates that spirituality could still play a role in modern life

most fashionable and successful of the group. Rossetti began to favor dreamy, ethereal images of women.

In the 1860s Rossetti led a new grouping of Pre-Raphaelite painters that included Brown, Burne-Jones, Morris, and Frederick Sandys. Abandoning moral issues, these artists took up themes of love frequently derived from medieval sources. Increasingly their works became highly charged exercises in beauty and eroticism. Unnoticed, we gaze upon sensuous women: not only virginal religious women, but also history's great seductresses—the Sirens, Medea, the Sphinx, Morgan le Fay. Rossetti in particular pursued a decorative femininity by painting a series of his own lovers in historical guises both chaste and dangerous. Burne-Jones's cycle of paintings dedicated to Pygmalion perfectly summarizes the power of a woman's image over an artist.

The personal lives of the Pre-Raphaelites mirrored the passion of their artistic endeavors. Indeed, these artists had troubling relationships with women. The brotherhood excluded women, although some women like Elizabeth Siddal, Rossetti's wife, worked closely with them. More troubling perhaps are the later images of women by Rossetti and Burne-Jones, which



often have a distracted, ornamental quality—pretty objects to be admired rather than real people. Their beauty seems to lie only on the surface of the paintings.

Gossip and scandal plagued the circle. One of the original members, James Collinson, had been engaged to Rossetti's sister before converting to Catholicism and resigning from the brotherhood. John Ruskin did not consummate his marriage, which was annulled; his wife thereupon married Millais. Hunt's mother-in-law



blamed him for his wife's death, and he later married his wife's sister, an act not only scandalous but also illegal in England. Burne-Jones's mistress, a talented sculptor, attempted suicide in 1869. Rossetti's wife took her own life through a drug overdose during her husband's public affair with the wife of William Morris. Jane Morris had been Rossetti's model for *Proserpine* (see cover), the Roman goddess who was trapped as queen of the underworld for half the year. Simeon Solomon, an artist of Jewish parentage who favored Old Testament scenes as well as erotic illustrations, also suffered a tragic fate. He was arrested for a homosexual act in 1873 and thereafter shunned by his former friends. For the last 20 years of his life, he lived in a workhouse through periodic fits of insanity, working occasionally as a pavement artist.

As a group, the Pre-Raphaelites were able to attract a special brand of collector, typically a self-made industrialist residing in the factory-filled Midlands of England. Consummate self-promoters, these artists relished the publicity of controversy. They kept diaries and wrote poetry setting forth their ideas on painting and life. This propaganda put the most favorable light on their activities, helping to ensure their place in history.

*The Hand Refrains*, one canvas in a series of four called *Pygmalion and the Image* (1878) by Edward Burne-Jones, illustrates the ancient story of a sculptor who fell in love with a statue he created that eventually comes to life. Long a favorite theme of artists, the story deals with the tension between art and love as well as between ideal beauty and physical eroticism

Alan Chong, Associate Curator of Paintings



# Greek Island Embroideries

**D**uring the 16th to 19th centuries, Greek Island women stayed at home, living lives that from our perspective seem static. Yet out of this limited and secluded lifestyle came a wealth of folk embroidery distinguished by its high quality and technical and stylistic diversity.

In that culture, a girl's ability to marry well, together with her status in her husband's family and society at large, was determined by the quantity and quality of embroidered items in her dowry. Consequently, a girl worked for years to fill her dowry chest with articles of clothing and household furnishings—bedsheets, bedspreads, bed tents, valances, curtains, and cushion covers—all richly embroidered. Such an undertaking also involved the efforts of the girl's

mother, grandmother, and any other available women in the family.

Greek Island women expressed themselves not by exploring new techniques and patterns but by executing to perfection the patterns and stitches handed down by generations before them. Their embroideries, strongly regional in style and technique, show little evolution or change over time. The differences between embroideries made on one island, or group of islands, and another were largely the result of trade and centuries of struggle for control of the islands by Turkey and Italy.

The embroideries in the exhibition are from Epirus on the mainland, Crete, and the Ionian, Northern Sporades, Cyclades, and Dodecanese islands.

GREEK  
ISLAND  
EMBROIDERIES  
April 21–  
Spring 1996

• Anne E. Wardwell, Curator of Textiles

The freely drawn design of fanciful birds and plants on this side panel from a bedspread is typical of embroideries made on Skyros, an island in the Northern Sporades. Gift of Mr. and Mrs. J. H. Wade 16.1272



This cushion cover from Naxos in the Cyclades Islands combines drawnwork, a lace technique learned from the Venetians, and polychrome silk embroidery with a geometric design inspired by Turkish tiles. Gift of Mr. and Mrs. J. H. Wade 16.1234



# Spiritual Geometry



In this age of word processing and e-mail, Westerners may not appreciate the exalted status of beautiful handwriting in the Islamic world. Yet, as suggested by the quotations from a tenth-century Arabic treatise that punctuate this article, calligraphy is the supreme visual art form in the Muslim world.

*Handwriting is spiritual geometry by means of a corporeal instrument.*

In the traditional Muslim view, the Koran is the word of God revealed in the Arabic language via the angel Gabriel to the prophet Muhammad. Early in Islamic history, writing the Divine Word as beautifully as possible in its original

language became a pious act. In a culture that rejected figural imagery for religious art, Arabic script became a symbol of the faith itself as well as a focus for mystical contemplation.

*Handwriting is jewelry fashioned by the hand from the pure gold of the intellect.*

A shining example of the power and flexibility of Islamic calligraphy—a brilliant inscription panel of openwork steel—has recently been acquired by the museum. It was originally part of a larger epigraphic ensemble said to have adorned the tomb of the Safavid Shah Suleyman II, who ruled Iran from 1666 until his death in 1693. The plaque is one of the finest known



**Inscription Panel.**  
Iran, Safavid  
period, about  
1693. Forged  
steel, cut to  
shape, pierced;  
w. 35 cm.  
Andrew R. and  
Martha Holden  
Jennings Fund  
94.1

examples of pierced steel, a difficult medium pushed to its highest artistic possibilities during the reign of the Safavids (1501–1722).

The museum's steel panel features a verse from the Koran (33:56) superimposed on a spiraling arabesque. The text, rendered in a monumental script known as *thuluth*, reads: "Verily, God and His Angels Send Blessings on the Prophet." Even those unable to read Arabic can probably sense from the script's surging rhythms that it is written from right to left.

The elegance of the individual letters and their arrangement reveal the hand of a master calligrapher. Symmetry is subtly suggested by the stately progression of the vertical shafts: flanking the word *God* at the center top, they step upward from the right, then downward to the left. Diagonal strokes further animate the composition, which harmonizes balanced repose and continual movement.

*Good Handwriting gives added clarity to truth.*

Beyond its formal beauty, the panel illuminates another dimension of Islamic calligraphy: its ability to expand the meaning of text. As demonstrated in the diagram below, the Arabic words for *God*, *His Angels*, and *the Prophet* are arranged in an overlapping, descending order, creating a hierarchy of spiritual excellence. While this sequence may seem logical to Christians, it does not express the majority view of

orthodox, or Sunni, Islam, that human prophets outrank angels. Instead, in Shi'a Islam, which became the state religion of Iran during the Safavid dynasty, angels outrank prophets.

The relationship between these three words and the spiraling arabesque adds another dimension to the text. The vertical shaft that is the first letter of the word *God* overlaps no other letters. It marks the beginning of the double

spiral that unfurls on the right and swirls in on the left, ending in the vertical shafts of *the Prophet*, as though the two spirals represent the divine and human worlds. Stretched between these realms as a bridge are *His Angels*, the intermediaries between God and the human prophets.

*The spoken word is for those who are present, but the written word is for those who are far away and those who will come and go after you.*

## A shining example of the power and flexibility of Islamic calligraphy

Created almost exactly three hundred years ago in Iran, this inscription panel communicates majestically to its new audience in Cleveland. Through the hand of its anonymous calligrapher, theological concepts take visual form, revealing the extraordinary beauty and expressive potential of Islamic calligraphy.

Mary McWilliams, Assistant Curator,  
Islamic Art

- ☐ Verily,
- ☐ God
- ☐ and
- ☐ His Angels
- ☐ Send Blessings
- ☐ on
- ☐ the Prophet



This diagram highlights the two main elements of the panel: curvilinear Arabic letters and spiraling arabesque. Each

Arabic word or phrase is color-coded to its counterpart in the English translation at the left





Dante Gabriel Rossetti's portrait of Fanny Cornworth is one of the many magnificent drawings included in the Pre-Raphaelite exhibition. Fanny was Rossetti's lover and model during the 1860s, although his friends regarded her as uneducated, vulgar, and immoral

## Lectures, Gallery Talks, and A-V Programs

Details for film, music, and education programs appear in the calendar section and are subject to change. Please call ext. 273 for the latest information

■ **Highlights Tours**, Tuesdays, Thursdays, Fridays, and Saturdays at 1:30.

■ **Thematic Gallery Talks** Wednesdays and Sundays at 1:30, plus Thursdays at 2:30.

A sign language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change. All tours meet in the North Lobby.

■ **Slide Lecture** Wednesday/10 at 8:00 *Malaria, Witchcraft, and the Fall of Rome*. David Soren, Professor of

Classics, University of Arizona. Sponsored by the Cleveland Chapter of the Archaeological Institute of America. **Films and Videos** Wednesdays and Thursdays at 12:30. Shown in the A-V Center, Lower Level/Education, In May, the series focuses on the American art scene of the 1930s, documenting a unique and formative period in the history of this country's creative process.

■ **Parade the Circle** Please see page 12 for complete information.

## Hands-On Art

■ **All-Day Drawing Workshop** Saturday/20, 10:30–4:00. Registration required; call 421–7340, ext. 462. An intensive class for beginning to advanced students. Work in the galleries to refine the skills necessary to meet the challenges of your imagination. \$20 fee includes basic materials and parking. Register by May 18. Instructor: Sun-Hee J. Kwon.

■ **Family Express** Sunday/21, 3:00–4:30 *Knight Wear*. Armor from the museum collection inspires families to create parade helmets.



## Film

■ **100 Years of Magic:** Action! Adventure! Sunday afternoons. Warriors, horsemen, mercenaries, and gunslingers tear across the screen in four action classics comprising this month's installment in our year-long series of the 50 best movies ever made. From the U.S. are two westerns, *Stagecoach* and *The Searchers*, both directed by the great John Ford. From Japan comes *The Seven Samurai*, which was recreated a few years later as the American western *The Magnificent Seven*. Then from Britain comes *Lawrence of Arabia*, an elaborate camel opera of commanding scope, startling depth, and, given our 30-foot screen, considerable width. A short by D. W. Griffith precedes *Stagecoach*.

Right: *Macu, the Policeman's Wife*, a Venezuelan tale of an eleven-year-old and her much older husband, makes its Cleveland premiere Wednesday/24. Far right: Director John Ford made stars of John Wayne, Claire Trevor, and Utah's Monument Valley in *Stagecoach*, the quintessential western. Showing Sunday/7

■ **Venezuela: Forty Years of Cinema, 1950–1990** Wednesday evenings. The first historical survey of Venezuelan cinema ever presented in the U.S. premiered last December at the Museum of Modern Art. These five movies suggest the range of filmmaking in this multicultural South American country—from studio escapism (*The "Isabel" Has Arrived This Afternoon*) to soul-searching social realism (*Young Cain*; *The Smoking Fish*)



to revisionist political drama (*Macu, the Policeman's Wife*; *Jericó*).

Series co-curated by Karen Schwartzman and Laurence Kardish, and supported by the Museum of Modern Art, the Consejo Nacional de la Cultura, Centro Nacional Autónomo de Cinematografía, Fundación Cinemateca Nacional, Asociación Nacional de Autores Cinematográficos, and United Airlines. Presented by International Film Circuit, Inc.



## Music

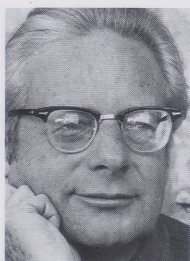
### ■ Musart Series

**Piano Recital** Sunday/7 at 3:30 *Amir Katz*. The 1993 Robert Casadesus International Piano Competition winner performs works by J. S. Bach, Mozart, Schumann, and Scriabin as part of his prize.

**Piano Recital** Wednesday/31 at 5:30 *Leo Smit*. A multimedia program entitled "Liszt in Italy" features the composer's music accompanying the performer's slides.

### ■ Impromptu Organ Recitals

Wednesdays/3, 10, 17, 24, and 31 at 12:00. *Karel Paukert*



Back to the scene of past triumphs: Leo Smit (left) played a spectacular program of American music last summer and has been a perennial favorite among our musical guests, and Amir Katz (right) won the 1993 Casadesus piano competition, held partly here

■ Free admission. Complete program details appear in the calendar section and are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call 421-7340, ext. 282, weekdays, 10:00–3:00.



## Parade the Circle

Photos right and facing page, bottom: 1994 Parade the Circle workshops. This year's workshops take place all month, Wednesday evenings and Saturday and Sunday afternoons. Complete details are given only on this page



■ **Parade the Circle Celebration** Saturday, June 10, 12:00 noon. Join dozens of University Circle institutions and some of Cleveland's finest visual, musical, and performing artists in a unique annual community arts event. To march in the parade, register by Wednesday/June 7; the fee is \$1. No commercial logos, motorized vehicles (except wheelchairs), or live animals, please. The parade is sponsored by Metropolitan Savings Bank with generous support from the George Gund Foundation and the Ohio Arts Council.

■ **Workshops** The museum offers an array of workshops to help you create a parade entry. For a one-time fee (\$10/individual, \$25/family) attend as many drop-in workshops as you like, listed here. Workshops are open to all ages, but children under 16 must be accompanied by someone older. Registration fee includes parade entry. Artists assist workshop participants. For information or to register, call ext. 483; or stop in during the first half-hour of any workshop.

**Drop-in Parade Workshops** Sundays, April 30–June 4, 2:00–5:00; Wednesdays, May 3–June 7, 6:30–9:30; Saturdays, May 6–June 3, 1:00–4:00. Artists assist participants in making masks, costumes, floats, and giant puppets using papier maché, cloth, and a wide variety of recycled materials.

**Music and Dance Workshops** Wednesdays, May 3–June 7, 7:00–8:30; Saturdays, May 6–June 3, 2:00–3:30. Learn about sound and movement in workshops led by composer Sebastian Birch and choreographer Vivian Vail to create a parade entry in collaboration with artist Penny Rakoff. BYO instrument or use one provided; wear comfortable clothes.

**Hand-Made Musical Instruments** Wednesdays, May 24, May 31, and June 7, 6:30–8:30; Saturdays, May 27 and June 3, 1:30–3:30. Add some sound to your life. Craig Woodson helps you make instruments from household materials. Free to anyone registered for the drop-in workshop series or pay single-session fee of \$4/individual, \$10/family.

**Stiltwalking Weekend** Saturday/May 6, 1:00–4:00, and Sunday/May 7, 2:00–5:00. Learn to walk on stilts—Canadian parade artists Brad Harley and Rick Simon show you how. Open to all, but children must be at least 10 years old and 4½ feet tall. Free with other parade workshop registration, or pay a weekend fee of \$5/person or \$12/family.

**Paper Masks** Saturdays/May 27 and June 3, 1:00–4:00 pm; and Wednesdays/ May 31 and June 7, 6:30–9:30. Did you wait too long to start but still want the opportunity to march in the parade? Join us at any of these workshops and make simple but effective masks and accessories from cut and folded paper. Pay single fee of \$4/individual or \$10/family or attend them all for the drop-in series rate of \$10/person, \$25/family.



S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

## May 1-6

Admission to programs is free unless otherwise noted

Free parking for senior citizens every Thursday

The Museum Cafe is open until 8:30 every Wednesday evening

### 2 Tuesday

**Gallery Talk** 1:30 *Highlights of the CMA*

### 3 Wednesday

**Impromptu Organ Recital** 12:00 Karel Paukert

**Film** 12:30 *Thomas Hart Benton's "The Sources of Country"* (27 min.)

**Gallery Talk** 1:30 *Early American Modernism*. Dyane Hanslik

**Film** 7:30 *The "Isabel" Arrived This Afternoon* (Venezuela, 1950, b&w, subtitles, 111 min.). Carlos Hugo Christensen directs a lively, lurid melodrama in which a sea captain's infatuation takes a dangerous voodoo turn. Best Cinematography, Cannes, 1950. \$4, \$3 CMA members

### 4 Thursday

**First Thursday** Curatorial consultation for members only; by appointment

**Film** 12:30 *Thomas Hart Benton's "The Sources of Country"* (27 min.)

**Gallery Talk** 1:30 *Highlights of the CMA*

**Gallery Talk** 2:30 *Symbolism in Contemporary Art*. Robert Dewey

### 5 Friday

**Gallery Talk** 1:30 *Highlights of the CMA*

### 6 Saturday

**Gallery Talk** 1:30 *Highlights of the CMA*

## May 7-13

### 7 Sunday

**Gallery Talk** 1:30 *Early American Modernism*. Dyane Hanslik

**Film** 1:30 *Stagecoach* (USA, 1939, b&w, 96 min.). John Ford directs John Wayne, Claire Trevor, and Thomas Mitchell in a landmark western about a man escorting a stagecoach through hostile Indian territory on his way to settling an old score. Preceded by D.W. Griffith's *The Battle of Elderbush Gulch* (USA, 1914, b&w, silent with music track, 19 min.) in which Lillian Gish and Mae Marsh battle Indians. \$4, CMA members \$3

**Piano Recital** 3:30 Amir Katz. The young Israeli artist won first prize in the 1993 Robert Casadesus International Piano Competition just after receiving a gold medal at the Maria Canals International Piano Competition in Barcelona. He performs works by J. S. Bach, Mozart, Schumann, and Scriabin

### 9 Tuesday

**Gallery Talk** 1:30 *Highlights of the CMA*

*Sherman with Hog's Head*, gelatin silver print, 1992, © Shelby Lee Adams, is in *Appalachian Portraits*

### 10 Wednesday

**Impromptu Organ Recital** 12:00 Karel Paukert

**Film** 12:30 *The Frescoes of Diego Rivera* (35 min.)

**Gallery Talk** 1:30 *What's Spanish about Spanish Art?* Nancy McAfee

**Film** 7:30 *Young Cain* (Venezuela, 1959, b&w, subtitles, 122 min.). Directed by Román Chalbaud. A mother and her teenage son move to Caracas and confront misery in the hillside slums. \$4, CMA members \$3

**Slide Lecture** 8:00 *Malaria, Witchcraft, and the Fall of Rome*. David Soren, Professor of Classics, University of Arizona. Sponsored by the Cleveland Chapter of the Archaeological Institute of America



### 11 Thursday

**Film** 12:30 *The Frescoes of Diego Rivera* (35 min.)

**Gallery Talk** 1:30 *Highlights of the CMA*

**Gallery Talk** 2:30 *Early Dynastic Egypt*. Mary Ann Popovich

### 12 Friday

**Gallery Talk** 1:30 *Highlights of the CMA*

### 13 Saturday

**Gallery Talk** 1:30 *Highlights of the CMA*



## May 14–20

### 14 Sunday

**Gallery Talk** 1:30 *What's Spanish about Spanish Art?* Nancy McAfee

**Film** 1:30 *The Seven Samurai* (Japan, 1954, b&w, subtitles, 208 min.). Akira Kurosawa directs Toshiro Mifune and Takashi Shimura in a stirring saga of mercenary warriors in 16th-century Japan hired to protect a village from bandits. Uncut version. \$4, CMA members \$3

### 16 Tuesday

**Gallery Talk** 1:30 *Highlights of the CMA*

### 17 Wednesday

**Impromptu Organ Recital** 12:00 Karel Paukert

**Film** 12:30 *I Paint What I See* (Diego Rivera) (58 min.)

**Gallery Talk** 1:30 *Shelby Lee Adams: Appalachian Portraits*. Nancy Prudic

**Film** 7:30 *The Smoking Fish* (Venezuela, 1976, color, subtitles, 115 min.). Directed by Román Chalbaud. This famous Latin American film is an allegorical tale of love, betrayal, and power set in a local whorehouse. \$4, CMA members \$3

### 18 Thursday

**Film** 12:30 *I Paint What I See* (Diego Rivera) (58 min.)

**Gallery Talk** 1:30 *Highlights of the CMA*

**Gallery Talk** 2:30 *Appalachian Portraits*. Nancy Prudic

### 19 Friday

**Gallery Talk** 1:30 *Highlights of the CMA*

### 20 Saturday

**All-Day Drawing Workshop** 10:30–4:00  
Registration required; call 421-7340, ext. 462. An intensive class for beginning to advanced students. Work in the galleries to refine the skills necessary to meet the challenges of your imagination. \$20 fee includes basic materials and parking. Register by May 18. Instructor: Sun-Hee J. Kwon

**Gallery Talk** 1:30 *Highlights of the CMA*

## May 21–27

### 21 Sunday

**Gallery Talk** 1:30 *Shelby Lee Adams: Appalachian Portraits*. Nancy Prudic

**Film** 1:30 *The Searchers* (USA, 1956, color, 119 min.). John Ford directs John Wayne as an embittered Civil War veteran tracking his kidnapped niece. Restored 35mm print. \$4, CMA members \$3

**Family Express** 3:00–4:30 *Knight Wear*. Armor inspires creation of parade helmets

### 23 Tuesday

**Gallery Talk** 1:30 *Highlights of the CMA*

### 24 Wednesday

**Impromptu Organ Recital** 12:00 Karel Paukert

**Film** 12:30 *Artists at Work* (35 min.)

**Gallery Talk** 1:30 *Symbolism in Contemporary Art*. Robert Dewey

**Film** 7:30 *Macu, the Policeman's Wife* (Venezuela, 1987, color, subtitles, 90 min.). Solveig Hoogesteijn directs: an 11-year-old is forced to marry an older man. Area premiere. \$4, CMA members \$3.

### 25 Thursday

**Film** 12:30 *Artists at Work* (35 min.)

**Gallery Talk** 1:30 *Highlights of the CMA*

**Gallery Talk** 2:30 *Treasures from Tang China*. Joellen DeOreo

### 26 Friday

**Gallery Talk** 1:30 *Highlights of the CMA*

### 27 Saturday

**Gallery Talk** 1:30 *Highlights of the CMA*

## May 28–31

### 28 Sunday

**Gallery Talk** 1:30 *Symbolism in Contemporary Art*. Robert Dewey

**Film** 1:30 *Lawrence of Arabia* (UK, 1962, color, 216 min.). David Lean directs Peter O'Toole, Alec Guinness, and Anthony Quinn in a sweeping account of how T.E. Lawrence united the Arabs against the Turks during WWI. Restored 35mm color and scope print. \$4, CMA members \$3

### 30 Tuesday

**Gallery Talk** 1:30 *Highlights of the CMA*

### 31 Wednesday

**Impromptu Organ Recital** 12:00 Karel Paukert

**Film** 12:30 *Pre-Raphaelite Revolt* (30 min.)

**Gallery Talk** 1:30 *Visions of Love and Life*. Catherine Culp

**Piano Recital** 5:30 *Leo Smit*. Called "the complete contemporary musician," the American pianist, composer, conductor, and lecturer, and sometime colleague of Stravinsky, Balanchine, Copland, and Bernstein, returns to the museum with a multimedia program, "Liszt in Italy," combining live music and Smit's slides

**Film** 7:30 *Jericó* (Venezuela, 1990, color, subtitles, 90 min.). Directed by Luis Alberto Lamata. A 16th-century Dominican monk's plan to convert New Spain's indigenous peoples backfires. Cleveland premiere. \$4, CMA members \$3

Right: David Lean's *Lawrence of Arabia*, Sunday/28





Reminder: the South Entrance is now open until next fall



## Looking Forward

■ **Wednesday Evening Festivals** take place 5:30–9:30, every Wednesday all summer long, June 7–August 30, with music, film, food, special events, and of course, great art

■ **More 1995 Exhibitions**

*Elvis + Marilyn: 2 x Immortal.* August 2–September 24, 1995. Sponsored by Ameritech and National City Bank  
*African Zion: The Sacred Art of Ethiopia.* November 17, 1995–January 7, 1996. Sponsored by BankOne, Cleveland and BP America

■ **1996 Bicentennial Exhibitions**

*Pharaohs of Egypt: Treasures of Egyptian Art from the Louvre.* February–April 1996. Sponsored by Society Bank/KeyCorp

*Transformations in Cleveland Art: 1825–1945.* May–July 1996. Sponsored in part by Hahn, Loeser and Parks

*Contemporary Exhibition* on a Cleveland theme, in collaboration with SPACES and the Cleveland Center for Contemporary Art, August–October 1996

*Legacy of Light: Master Photographs from the Cleveland Museum of Art.* November 1996–February 1997

## Just for Members

■ **Pre-Raphaelite Events** On May 30, the museum's Donor Circle members (annual givers of \$1000 and up) will enjoy a Director's Circle reception and preview of the special exhibition, *Visions of Love and Life: Pre-Raphaelite Art from the Birmingham Collection, England.* All members of the Donor Circles are invited—especially new members.

■ **Parade the Circle Celebration**

The museum extends its thanks to Metropolitan Savings Bank for their generous support and sponsorship of Parade the Circle Celebration 1995 and its workshops. All CMA members and their friends are invited and encouraged to participate in the parade. See previous pages for details and dates.

■ **Surf the Circle** The Young Friends of the CMA host their annual scavenger hunt on May 6—with a new twist. This year, in cooperation with the Natural History Museum and the Western Reserve Historical Society, the YFs invite all 21–40 year olds to “Surf the Circle” and hunt for answers

to clever clues in these three great University Circle institutions. Members of Young Friends, NHM, and WRHS attend free; others pay \$10. Reception after, complete with prizes, food, and fun. Questions? please call Craig Williams (871-3073).

■ **Benefit** Don't forget the Night of Knights gala benefit presented by the CMA's Women's Council on July 15. See the *Magazine's* back cover for more details.

■ **Case Western Reserve University Art History Course**

June 6–August 1, Tuesdays, Wednesdays, and Thursdays, 10:00–11:20. *Problems in 19th-Century Painting: The Art of the British Isles from Elizabeth I through Victoria* (ARTH 379/479), Instructor: Nancy-Clay Marsteller. Members may audit this course provided a minimum enrollment of CWRU students is met (determined on the first day of class). Register by June 2: send name, address, phone, course number, and \$50 check (payable to the museum) to the Education Department, Attn: CRWU course.

## Help Wanted, Summer Nights

Summer evenings at the art museum can be pure enchantment, but nothing is done by magic—we need a solid group of volunteers to help make it all happen. Please consider volunteering to help create our Wednesday

Evening Festivals and special events in connection with the upcoming *Elvis + Marilyn* exhibition. If you're interested, complete this form and return it to our visitor and volunteer services coordinator, Diane DeBevec.

**Yes, I would like to spend a few delightful evenings at the museum**

I am interested in volunteering at these times (please check all that apply):

☐ Wednesday evenings

☐ June

☐ August

☐ Friday evenings

☐ July

☐ September

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State, Zip \_\_\_\_\_

Telephone \_\_\_\_\_

Membership number \_\_\_\_\_



## Members Magazine

(ISSN 0890-6084) Vol. 35 no. 5, May 1995. Published monthly except July and August by the Cleveland Museum of Art at Cleveland, Ohio 44106

Museum photography by Howard T. Agriesti and Gregory M. Donley

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**The Cleveland Museum of Art**  
11150 East Boulevard at University Circle  
Cleveland, Ohio 44106-1797  
Tel. (216) 421-7340

Second-class postage paid at Cleveland, Ohio

### Dated Material Do Not Delay

Admission to the museum is free

#### Telephone

216/421-7340  
TDD: 216/421-0018  
Special exhibition info: 216/421-0232  
Museum Store: 216/421-0931  
Beachwood Place store: 216/831-4840

#### Gallery Hours

Tuesday, Thursday, Friday 10:00-5:45  
Wednesday 10:00-9:45  
Saturday 9:00-4:45  
Sunday 1:00-5:45  
Closed Mondays, July 4, Thanksgiving, Christmas, and New Year's Day

#### Museum Cafe Hours

Tuesday, Thursday, Friday 10:00-4:30  
Wednesday 10:00-8:30  
Saturday 10:00-4:15  
Sunday 1:00-4:30

#### Museum Store Hours

Open during all regular and extended hours

#### Ingalls Library Members' Hours

Tuesday-Saturday 1:00-gallery closing  
Slide Library by appointment only

#### Parking

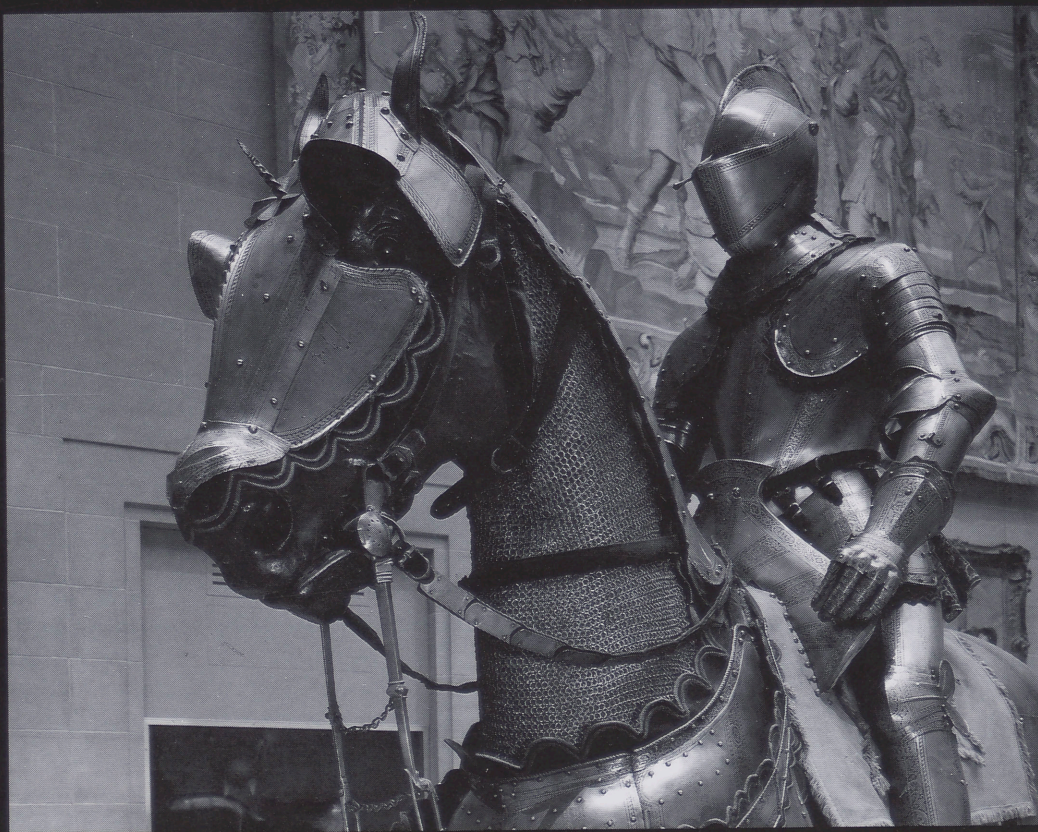
75¢ per half-hour to \$6 max. in upper lot  
\$3 flat rate in parking deck  
Free to senior citizens all day Thursday  
Free with handicapped permit  
\$2 flat fee every Wednesday after 5:00

#### For Visitors with Disabilities

Large-type brochure available in the North Lobby. Borrow wheelchairs at the check room  
**Wheelchair access** is via the North Door

**Free assistive listening system** (ask at the North Lobby check room) for films and lectures in the Auditorium and Recital Hall—funded by a grant from Society National Bank

# Let's dance.



Photograph by Linda Butler



Join us at a Night of Knights, the Womens Council's first Gala Benefit Ball, on Saturday evening July 15

Pledge your fealty to this exciting evening and help keep the museum open to the public free of charge. Your personal invitation to this remarkable event will

arrive this month. Please return the card enclosed in it to reserve your place with the Knights of the Round Table